

# American Art News

VOL. XIX. NO. 7.

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, NOVEMBER 27, 1920

SINGLE COPIES 10 CENTS

## SOME WHISTLERS (?) QUERIED

"If only Dr. Valentiner was in America," said the proprietor of an uptown N. Y. gallery to a Brooklyn Eagle reporter who interviewed him on the subject of three 'Whistlers,' about the authenticity of which I expressed doubts in Friday's Eagle, "all would be well," says the art critic of that journal. "He would be delighted to vouch for the 'Whistlers.' That is always the way; the one needed person is dead or in Kam-schatka or somewhere. The poor Baroness von Zimmerman is dead and Dr. Valentiner is in Berlin. There is added gall in the cup, for Dr. Valentiner has just cabled that he cannot come over to catalog the Widener Collection because he can get no passport. 'If only Dr. Valentiner was in America!'"

"Of course every 'fake' picture must have a pedigree. That should be self-evident and the bigger the 'fake' the longer the pedigree. There is usually a titled person who died in poverty, two or three friends of the artist, likewise deceased, or a prince of finance in temporary difficulties whose name may not be mentioned lest a panic result on the stock exchange. With the N. Y. dealer it is a simpler case. A 'Southern woman,' a Mrs. Cameron Goode, whose name is given to us, but whose address will only be revealed after the purchase of the 'Whistler.' You buy on faith and get the proof later. The soft accent of the South is such music to me that perhaps it is as well that I cannot meet Mrs. Cameron Goode. I might be convinced against my will that the 'Whistlers' were all masterpieces. As it is I can sift the evidence impartially. The so-called 'Whistlers' bear, as I have said, but little resemblance to the work of the master. There are three of them, the little brown 'nocturne' at the uptown gallery and the two which the proprietor consigned to another gallery. Two of the three are landscapes, and they are almost childish in their execution, especially the one at the last gallery, painted on a canvas which had been prepared very roughly, so that all the brush marks of the underpainting show. That in itself would look suspicious, for Whistler was a master-craftsman and believed that all traces of the method by which an effect was produced should be eliminated. Here the method is the first thing one notices. Let us pass to other evidence which to the layman may be more convincing.

"That the uptown dealer should have brought up the name of Mrs. Cameron Goode as sponsor is unfortunate for his side of the controversy. A few weeks ago a painting was offered to an art dealer as being a genuine 'Whistler.' The picture bore no resemblance to Whistler's art. On the left-hand side was the seated figure of a woman seen in profile. She is looking at a painting which is framed, and on the frame of the painting, in the most inappropriate place in the world, is Whistler's butterfly signature. With the canvas was an autograph letter from Mrs. Cameron Goode, which guaranteed the authenticity of the 'Whistler.' Richard Miller, the artist, happened in and identified the canvas as one which he had painted years ago and had completely lost track of. The dealer is unfortunate in having chosen Mrs. Goode as his sponsor. It will hardly add to his reputation as an 'expert' that he has come to the defense of the 'Renoir' drawings at this late date. One of the purchasers of the drawings, convinced that they are the work of Mignon, is sending several of them to Paris in order to have Mignon substitute his signature for the forged signature of Renoir.

"Then there is the other 'Whistler,' formerly owned by Chase and by Stanford White. How came it to fall into the hands of a Western collector?"

## SELIGMANN'S MUSEUM GIFT

The president of the Metropolitan Museum announces a gift of \$5,000 from Mr. Jacques Seligmann, of N. Y. and Paris, to be used for the museum's operation and maintenance. Recently Mr. de Forest issued an appeal for funds.

In a letter accompanying the gift, Mr. Seligmann said:

"Your great museum is not only of local but of national importance. Its remarkable art treasures are both a source of delight to art lovers and an inspiration to all the branches of commerce which find there valuable and correct information. The museum having become one of the important museums of the world, it is to be hoped that foreigners who are constant visitors to this country, and especially my countrymen, who during the war have learned to appreciate and love their American brothers in arms, will not hesitate to give to the Museum their hearty and financial support.

"One cannot but feel impressed, as in my case, by the wonderful transformation so ably begun by Mr. Marquand, whom I had the honor of knowing well, and continued in a dazzling manner by the great man we all loved, honored and admired, namely, J. P. Morgan. It is because of such splendid achievements that I am happy and honored to be amongst your early contributors."

## AGENT SUES ARTIST

Alleged failure to pay \$1,000 promised him for securing an appointment to paint Mrs. Woodrow Wilson's portrait and to remit \$25,000 as commission on business obtained are the grounds upon which Grover W. Ayers has at Washington filed suit in the Supreme Court to recover that amount from his alleged employer, Seymour M. Stone, the artist.

He was engaged, Ayers declares, "especially to assist in securing permission of painting a portrait of Mrs. Wilson," that the appointment was arranged, and the promised commission has not been paid.

Twenty per cent payment on all orders was also agreed upon between the plaintiff and Stone, Ayers avows. He charges that he has secured \$100,000 worth of business for the artist, and has not been compensated as promised. He describes himself as "an advertising and publicity agent."

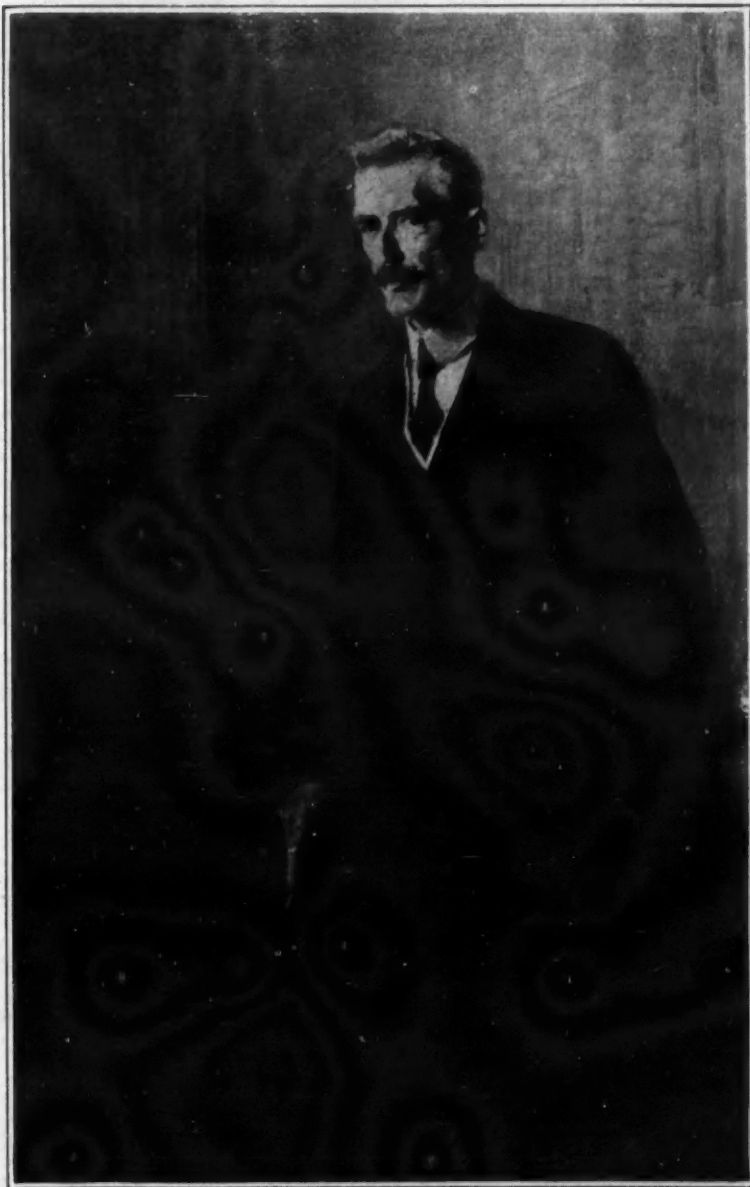
## MACDOWELL SHOWS RESUMED

The Committee on Painting of the MacDowell Club announces an exhibition, arranged by the following sub-committee: Thomas Watson Ball, Charles C. Curran, Mrs. Benjamin A. Morton and Orlando Rouland, chairman, to Dec. 4 next.

An interesting experiment is to be tried in arranging the Art Exhibitions for the season 1920-21. The Committee on Painting has been divided into four groups of four each, each group to have entire control of one exhibition. It is believed that the friendly competition between the groups will ensure four thoroughly first-class exhibitions for the Club.

## WARREN AND LOUVAIN

Whitney Warren, the architect who designed the Grand Central Terminal and the group of buildings in the Pershing Square district, has been selected to restore the ancient University of Louvain, according to a cablegram received by him from M. Widor, vice-president of the Belgian-French committee for the restoration of the university.



COL. ARTHUR LYNCH  
Ernest L. Ipsen

At Arlington Galleries

See Page 2

## FRANCE TO TAX ART LOVERS

A special cable to The N. Y. Herald from Paris says: "The French Government needs money, and the result is that Americans who come to France in the next twelve months will have to pay to view the art collections in the national museums, which have formed the greatest attraction for American visitors."

"The Fine Arts Commission in the Chamber of Deputies will soon recommend a new tax and will say that if visitors continue to patronize the museums it will mean 700,000 francs additional revenue yearly. Permission to photograph or to cinematograph ancient paintings also will be taxed. The French public will be allowed to visit the museums without charge on Sundays and holidays.

"Andre Honorat, Minister of Public Instruction, said there were more than 300,000 admissions to the Louvre and the Luxembourg museums every month. He added that neither England, Italy nor Germany hesitated to charge admissions.

## TEXTILE MEN AT DINNER

The annual textile banquet was held at the Terminal Building Nov. 19 to celebrate the opening of the exhibition of textile designs submitted in the fifth Woman's Wear design contest now on in the building. Four societies—the Society of Illustrators, Pictorial Photographers of America, New York Society of Craftsman and Art Alliance of America—and the Art Centre, Inc., were represented.

Mr. W. Frank Purdy, president of the Art Alliance of America, was toastmaster. Among the speakers were M. D. C. Crawford, design editor of Woman's Wear; Mrs. Ripley Hitchcock, president of the Art Centre, Inc.; Prof. Charles R. Richards, director of Cooper Union and organizer of the recent Rockefeller Industrial Art Survey; Mr. W. G. Burt of Marshall Field & Co., and Mr. William Laurel Harris, managing director of the Art Centre, Inc., and contributing editor of Good Furniture.

## SELIGMANN'S WORDS OF CHEER

M. Jacques Seligmann, of Paris, who arrived here from Paris last week, when asked by an ART News representative his views on the new French Art Export Tax and the present conditions of the art trade, said, "I presume you will easily understand that it would be very unseemly of me to answer your questions regarding the latest French laws affecting exportation of works of art and, consequently, to criticize our Government. It also seems unnecessary because you are evidently well-posted through the statement made by the President of the 'Chambre Syndicale' published in your issue of Nov. 20. I can, however, throw light on the deplorable working of said law and explain to you the hardships it may, and does, create. I refer to the selection of the person who has it in his power to decide which works of art, intended for the American market or purchased in France by Americans, will be permitted to be exported or not. To make such a decision possible, it is evident that all works of art, whether of supreme quality or simply dating back prior to 1830, whether of the above named quality or simply good, bad or indifferent, must be examined. Not only must such works of art be examined, but the Government requires complete information regarding date of purchase, name of the seller, price paid for such works of art and also the name of the purchaser if such works of art are already sold before exportation.

"If such data was requested and furnished to an examiner whose sole occupation was to comply with the rules of the law it would be all right, but such is not the case. The President of the 'Chambre Syndicale' while, perhaps, competent as an expert, happens to be himself an art dealer and closely connected with a number of prominent art firms. And that is why I draw your attention to the consequences which the French Government did not, and probably could not, foresee. This explanation will enable your readers to draw their own conclusions.

## "Art Trade in Europe Flourishing"

"You also ask me to let you know what I think of the actual business conditions regarding the art trade in Europe. This question is easily answered. It may surprise you when I tell you that the art trade in Europe is flourishing and that even Germans have bought largely in Paris during recent months. This can be understood, if one stops to consider that it is wise of them to endeavor to exchange their depreciated currency against works of art which have a world value not affected by actual conditions and which will never diminish in value, because they are marketable in all civilized countries.

"There is also a new crop of buyers of works of art existing as a consequence of the large fortunes made during the war, so that a crisis in the sale of works of art does not exist. It is true that during financial disturbances works of art do not sell as readily as in normal times, but that does not mean that they can be purchased for less than during normal times. Owners of such works of art either sell them for their full value or keep them until the money market of the world is in sound condition. Owners, whether they are dealers or private owners, have absolute confidence in the intrinsic value of works of art and that is why they are not inclined to sell them at reduced prices. Works of art stand in a class by themselves, and their disposal is not governed by the same commercial laws as other commodities.

"This being the case you can understand why, if Wall Street people complain of actual business conditions we are making satisfactory transactions but, of course, in a less quantity than during normal times.

"There exists another reason for the confidence people have in the permanent value of works of art of the first quality; it is their scarceness and the impossibility of increasing their numeral quantity, no matter how great the demand may be for them. A lengthy explanation seems opportune because the public only vaguely understands what I so constantly maintain, namely, that the purchase of works of art is justified by their permanent and ever-increasing value.

The Brooklyn Museum is arranging, through Dr. Christian Brinton, an exhibition of the works of the Russian painter, Roerich, who recently arrived here with his wife.

## Duveneck Portrait Study Sold

The Corcoran Gallery has purchased a portrait study of a little girl by the late Frank Duveneck. It is a small but representative example painted during his Munich period, and never before seen in this country.



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**EXHIBITIONS NOW ON**

Works by Duveneck and His "Circle"

Under this title a most interesting and important exhibition of some nine finished oils and a few sketches by the late Frank Duveneck, three oils by his pupil, the late John W. Alexander, two by the late John H. Twachtman, also a pupil of the artist, two by his friend and contemporary, the late William M. Chase, four by the late Frank Currier, also a contemporary, and others by Julius Rolshoven, Oliver D. Grover, Charles H. Freeman, Albert G. Reinhart, Otto Bacher, John O. Anderson, Henry Rosenberg, Frederick Freer, Charles A. Corwin and W. A. Woolf, with etchings by Duveneck, Whistler, Bacher, Twachtman and Freeman, arranged by Mr. Norbert Heerman, formerly a pupil of Duveneck in Cincinnati and author of a book on the modern American master's life and work, now associated with the Ralston Galleries, is on to Dec. 6 at the galleries, No. 12 E. 48 St.

The display, although by no means complete, of the works of Duveneck, as the examples are all of his Munich and certainly his strongest period, emphasizes the wisdom of the International Jury at the San Francisco Exposition in awarding him a special medal of honor, and further establishes him in the place long since given him by the real cognoscenti in the front rank of modern American artists, while he undoubtedly ranks as the foremost of modern American figure painters.

When one studies such masterly canvases as the "Portrait of a Turk," the three-quarter length "Man in a Spanish Coat," the "Portrait of W. M. Chase" and the "Portrait of an Old Man," despite their evident derivation from Franz Hals, and, in a slighter degree, from Velasquez, with their rich quality, depth of color and tone and, above all, rare expression of character, the wonder grows that such a painter should, after such productions, have been content to "laze" his after years away in teaching, only varied by occasional bursts of energy and old-time fire, in the good but sleepy burgh of Cincinnati. Given a less indolent temperament and more idea of thrift, who knows how far Duveneck would have gone. He has been well called a "Painter's Painter" and "The American Franz Hals" and collectors of American art in after years will feel that their collections are not complete without a Duveneck any more than sans an Inness, a Wyant, a Homer or a Martin.

It is to be regretted that the present display could not have included either of the two marvelous portrayals of the artist's Munich model, the red-headed butcher boy—one owned by Mr. Charles P. Taft of Cincinnati, and the other by Mr. Howard Young, and which in quality and expression, rival, if they do not excel, any of the works now shown. The etchings and sketches by Duveneck, chiefly of Venice, are also virile and effective. He was the strongest of draughtsmen and a master of composition.

The showing of the two early works by the late John W. Alexander, done when he was studying under Duveneck—and long before he became a graceful decorative painter, evidence that although he probably could never have had his teacher's strength, he too would have "gone far," much further than he did, had he kept to his early métier. His three-quarter length standing portrait of "Old Cole" in depth of quality and fine expression is one of the most notable of modern American figure works. Twachtman, the tonal landscapist, also was strongly influenced by Duveneck in his early years, as witness the two landscapes here, one of Venice and the second of "Fujiyama." And as for William M. Chase, who worked with Duveneck in Munich, and who is now represented by his well-known "Turkish Page," a subject which Duveneck also painted, the canvas now in the Pa. Academy (Phila.), does it not seem a pity that such a painter of such a work should have so far departed from the technique, good as his always was, that one finds in this work and his "Portrait of an Old Man"? The virile

broad brushwork of Frank Currier, also a Munich contemporary of Duveneck and Chase, is well exemplified here, and so one can run through the examples of the lesser men shown and fail to realize Duveneck's influence upon his earlier companions and pupils in every instance. But for his indolence of temperament Duveneck would unquestionably have become a world figure among modern painters.

**Portraits by Ernest L. Ipsen**

Ernest L. Ipsen, a still young Boston painter, now resident here, whose portrait work has received merited attention and appreciation when shown occasionally at N. Y. exhibitions of late years, is holding his first "one-man" show in this city at the Arlington Galleries, No. 274 Madison Ave., through Dec. 11, of 14 oil portraits, seven landscapes and eight small portraits in pastel. The artist studied under the late Frederic P. Vinton and Frederic Crowninshield of Boston, and under Otto Grundman and Joseph De Camp at the Boston Museum, with four years at the Danish Royal Academy, Copenhagen, from which city his parents come. He was evidently most influenced by that sincere and strong portrait painter, Vinton, and it is a pleasure to see the older and dead painter recalled in the virile, sincere and able work of his pupil. Not that the artist lacks individuality—far from it—but he would himself be the last to decry his debt in portraiture to his first teacher and his elder.

It is difficult to select any one of the 14 portraits now shown as the best, for all are more than ordinarily good and each will appeal in its way to every visitor. The painter's versatility is marked, as also his decorative sense and feeling, while all his work is permeated with a feeling of dignity and restraint. Refinement also is a characteristic of his portraits. Perhaps the full-length standing figure of the Irish agitator, "Col. Arthur Lynch," reproduced on another page, a canvas fine in character expression, can be selected, with the bust presentments of Arthur Vezin, the artist, and Robert Nesbit as best expressing the painter's full ability and power of seizing the essentials of character and expression in his sitters. Of the women's portraits, the exceedingly decorative and charming three-quarter length seated presentment of "Mrs. Walter Gifford," seen previously at the Levy Galleries last spring, and the three-quarter length, standing, soft-toned presentment of the sweet-faced Mrs. Glenn Newell will most appeal.

Good as are the oils, the pastel heads are even more alluring—boldly and well presented and delightful in color. That Ipsen can paint landscapes is also well proven by the eight examples shown—high in key, joyous in atmosphere and flooded with sunlight. A painter of unusual force and skill and who, through this display, gains a place well up in the ranks of American portrait painters.

**Paintings at Societe Anonyme**

The fifth exhibition of the Societe Anonyme at their galleries, 19 E. 47 St., is on through Dec. 15. The exhibitors include Kandansky, the Russian painter, who was made Commissioner of Art under the Soviet Government in 1917. He is the author of "The Art of Spiritual Harmonies." His present examples express color harmonies with little comprehensive design. Carl Mense, who describes himself in the catalog as having "fought for Germany and Democracy," is also represented by color harmonies, regardless of pattern. There are examples of Man Ray, Kurt Schwitters, A. Walkowitz, Andre Derian, Jacoba van Heemskerck, Rudolph Bauer and Marsden Hartley (three of his latest and most radical examples). Joseph Stella is the most interesting member of the group. He sends two brilliantly colored works of ultra-modern tendency. A "Pittsburgh Landscape," an abstract illustration of a steel foundry in full blast, and "An Italian Procession," which has action and harmony of color.

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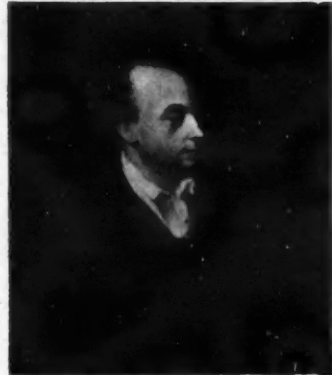
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**New Frankl Gallery**

The new Frankl Gallery, 4 E. 48 St., opens the season with an interesting display of rare antique French and Italian brocades, through Dec. 1, which Mr. Paul Theodore Frankl of the gallery has spent several years collecting in Europe. Some beautiful silks and brocades were found in the collection of the Italian Princess of Parma. Several of the most interesting specimens at one time were the property of XIV C. Italian churches. A window drapery of rococo brocade is of old white silk with flower design. The embroidery is of the finest quality and the colors soft and beautiful. A Louis XIII piece in silver and gold and a Louis XV specimen of green and gold, are rare examples. Some of the silks have been adapted for table and pillow covers and are interesting in design. And there are several rare examples of pottery, jewelry, an old tea cosy and boudoir caps, from which present day styles have been evolved, that will prove of interest to visitors.



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## LONDON LETTER

London, Nov. 15, 1920.

It is curious how little attention the private owner of Old Masters gives as a rule to the question of their preservation. At Burlington House by far the greater number of the Spanish pictures are suffering badly from want of a little cleaning and varnishing, half their beauty of color being obscured by the dirt that they have acquired during the centuries. Mr. Harry Reeve, who has been entrusted with the work of repairing Holman Hunt's "Light of the World" in St. Paul's Cathedral, subsequent to the damage it sustained at the hands of a gentleman who thought to emphasize his disapproval of things political by wreaking vengeance on things artistic, gives it as his opinion that pictures housed in cities require far more frequent attention in this regard than those whose lines fall in rustic places, since city smoke necessarily proves extremely inimical to both canvas and paint. He is a firm believer in the advisability of bestowing upon modern works a coat of varnish at the expiration of five years after their completion, the precaution rendering them independent of further ministrations for at least 50 years more.

## Velasquez Venus Still Guarded

The fashion of drawing attention to public grievances at the expense of the nation's art treasures seems to have been set by the suffragettes, whose outrage upon the Velasquez "Venus" in the National Gallery alienated so much sympathy from the very cause that they were seeking to help. Even today, when the women's vote has been for some considerable time a "fait accompli," wary policemen still eye suspiciously any visitor hovering too long in the neighborhood of the canvas.

## Guying Lord Leverholme

All (or nearly all) the Slade art students were out in procession on Guy Fawkes' Day in protest against the beheading of Augustus John's portrait by the sitter, Lord Leverholme. Visiting en route both St. Martin's Art School and Burlington House, they gathered supporters on the way. Their banners were inscribed with words of vengeance, one being inscribed to "The Modern Executioner." The modern fashion of forming a procession to agitate in connection with any matter of which we happen to disapprove must occasion a good deal of work to our police force!

## Sargent and Clausen Exhibit

It is a relief to be able to hail the work of J. S. Sargent once more at various exhibitions. At the Royal Society of Portrait Painters show at the Grafton Galleries, one sees his early "Misses V," so eloquent in its forecast of the obvious mastery ahead. Its swift characterization, its beautiful appreciation of the dress of his sitters and of the accessories in the composition show up unkindly the poverty of technique and of personality in some of the other exhibits, despite the well-known names appended to them. In the Royal Society of Painters in water-colors display in Pall Mall one sees examples again of the artist's latest work in three drawings, made respectively in Italy and Spain, in which cypresses, fountains and sunlight form the centre of interest in place of the portraiture that he seems now to have definitely abandoned. Brilliant as these studies undoubtedly are, one cannot but feel that the artist was more on his own ground in his portrait work. He might be replaced as an interpreter of landscape but not as one who is able to translate the human countenance in terms of paint.

George Clausen, who is likewise exhibiting, is also one of those who is abandoning the more human element in virtue of the solution of more or less technical problems in painting. He sends to this show five drawings mainly concerned with the treatment of effects of light, as typified in the case of sunset and wind-blown skies.

## In the Salesrooms

The furniture of William Kemp, so long considered quite outside the scope of the collector, is making a marked advance in the esteem of the salesroom habitués. At Puttick and Simpson's a mahogany writing cabinet, carved and gilt and with paneled doors, was recently acquired by the French Gallery for as much as 410 gns., in spite of the fact that it stood but 19 inches high. Early XIX C. furniture, especially of the type known as Regency, is at present enjoying a marked vogue, collectors no doubt being by this time tired of the frequency with which fakes and forgeries on Jacobean and Queen Anne lines have been foisted on them. There is enough genuine Regency furniture about to save the necessity for faking for a very long time to come. With its fine brass inlay, feet and mounts, its delicate ivory insets and its graceful shape, it accords admirably with the modern taste in furnishings, especially if its horsehair covering (which was no doubt largely responsible for the decline of the style from favor) be replaced with fine damask or velvet. Specimens of Regency, to be picked up three or four years ago for the proverbial song, are today being eagerly bought for very liberal sums.

## Exhibitions Now On

An interesting exhibition of works by the late Spencer E. Gore is on at the Paterson and Carfax Galleries, 5 Old Bond St., W. It is amusing to remember what a comparatively short time ago one regarded this artist as a "modernist of the moderns"; now his transcripts of life, as he saw it, appear positively restrained in their moderation. Objective as he seems to have aimed at keeping his pictures, one recognizes, especially when viewing a collection such as this, how strong an individuality inspired them. Whether he is dealing with passers-by, as seen from a London window, or picturing a woodland glade, one feels the personal point of view throughout. At times a little self-conscious, at others merely engrossed in the problems before him, his work shows distinct variation, yet never directly fails to reach a high level of achievement. It is impossible to study it without futile conjecture as to the goal it would have reached had it been permitted further development.

L. G.-S.

## ITALIAN ART NEWS

Rome, Nov. 10, 1920.

The success which attended the pictures of Mancini at the last Venice International Exhibition was considerable. One canvas sold for 100,000 lire, and several others changed hands for good amounts. Mancini is reaping the rewards of a life devoted to art rather late in his career. He celebrates his 68th birthday this month, and the art weekly, La Fiamma, which deals with artistic news rather than criticisms has devoted an issue to the man and his work. The number contains a kind of referendum of sympathy for the old Roman painter—Mancini was born in Rome, although most people think him a Neapolitan—and artists of all types and schools, as well as of diverse nationalities have sent in words of sympathy or praise.

The first exhibition of any importance of works of modern German artists in Italy since the war, is now on at the Casa d'Arte Italiana here. The painters in question all belong to the "November Group." They are mainly "expressionists," but many tendencies are included, and all the works, which I have had an opportunity of seeing, are characteristic of the modern schools. The "November Group" is, as its name implies, a revolutionary body, for it arose from the ashes of a revolution, that is, the Spartacist revolt in Berlin of November, 1918. In spite of extravagances shown in many of the works exhibited, the "Group" contains some painters who will probably be heard of in the next few years. The work of Wilhelm Schmid and Albert Müller is of the kind that provokes comment. George Schrimpf's work—also a member of the group—has been reproduced in American papers. Schrimpf is now holding an exhibition of his work at Chicago.

## Recent Excavation "Finds"

The archeological riches of Italy yet to be explored are enormous. Even from the purely mercantile point of view it has been calculated that, were the work of excavation taken in hand on a large scale, the result would suffice, if sold, to effect a consider-

able improvement in Italy's financial position. Naturally no such Philistine idea has ever been entertained by the Italian Government. During the war, the work of excavation did not quite cease, although it was confined to such principal localities as Pompeii, Ostia (the old port of Rome), Paestum (where the Greek temples stand) and Veii (the ancient Etruscan capital). Excavation has begun again with renewed vigor, and it would require some space to epitomize the results of the last year's work. Among other smaller finds, an interesting statue of the Emperor Augustus had just come to light at Tivoli. Parts of the hands and feet are missing, but on the whole the statue is well preserved. It represents Augustus when he must have been over fifty years old and is a speaking likeness. The head is full of vigor. The statue can very well be restored so as to make quite a masterpiece.

The excavations in Cyrenaica on the northern shores of Africa are proceeding, and it is from this old site of Greek and Roman civilization that perhaps the most important finds being made today under the Italian flag are coming to light. Some late Hellenic works of great beauty have been found, and the Bengasi museum promises to become in time one of the chief museums for Hellenistic and Roman sculpture.

## Modern Sacred Art Display

In 40 rooms of the Royal Palace in Venice there has just been opened the first national exhibition of modern sacred art. The purpose of the display is to group together the works of modern artists in order to see who among them may worthily be entrusted with the task of redecorating the churches and cathedrals damaged in North Italy during the war. In the Venetian province there are a considerable number of churches awaiting the hands of modern fresco painters and decorators. Among the artists who are showing works at this exhibition are Domenico Morelli, Gaetano Previati and Ettore Tito. Modern sacred art is not the most flourishing branch of painting today. A revival of interest may perhaps be looked for from the opening of this exhibition.

## Italians Become Art Dealers

Nearly every person of leisure, with even a modest knowledge of art, seems to have turned art dealer in these days. The amount of buying and selling of old pictures in Italy at the present time is quite exceptional. Part of this speculation is due to the operations of agents of big dealers in England, America and Holland, in countries in fact where the money stands high before the much depreciated lira. Some months ago the traffic in antiques and small art objects called forth some provisions from the Italian Government tending to restrain the abuse. The existing law against the exportation of important art works is being more rigorously enforced, although at the same time there is no doubt a certain amount of antique artistic capital has been smuggled past the frontiers. The ad valorem duty has also been recently increased. A Tintoretto, sold for 9,000 lire some months ago, changed hands the other day in a Rome salesroom at 250,000 lire.

## New Galleries in Rome

A movement is on foot in Rome to create a number of small art galleries adapted to contain "one man" shows or exhibitions of modest dimensions. The large art gallery, with wall space for yards and yards of canvas, seems to be passing into decay except for the big annual exhibitions. The entrance fee to these small galleries is done away with and the fact is brought to the notice of the passers-by and accentuated by attractive posters outside the doors of the new galleries. A fresh public is thus attracted. Among such new enterprises one may mention The Casa d'Arte Bragaglia in the Via Condotti and the Casa d'Arte Italiana. Some of these new galleries have even a cafe attached from which visitors may pass into the picture room.

## RHEIMS CATHEDRAL REPAIR

A special cable from Paris to the N. Y. Herald says: "It will cost 125,000,000 francs at the present exchange to repair Rheims Cathedral, says Cardinal Lucon. Work of repair could not be finished in less than fifteen years, even if funds were forthcoming immediately.

"Apparently officials of the cathedral are discouraged by the failure of friends of Catholicism to come to their rescue, the only aid so far received being from the French Government, which has given 1,000,000 francs that the roof of the cathedral might be replaced, for temporary tiles and for the erection of supports so that the cathedral might be used for religious services.

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## PARIS LETTER

Paris, Nov. 15, 1920.

Emile Boggio, landscape painter, has just died at the age of 55 years. He was a sociétaire of the Artistes Français where he showed vigorously interpreted work.

M. Hippolyte Lefebvre has just been appointed to the Académie des Beaux Arts in succession to the late M. Marquese. The other candidates were MM. Sicard, Dubois, Séguin, Jean Boucher and Félix Charpentier. Having been awarded the Grand Prix de Rome in 1893, the médaille d'honneur at the Salon of 1902, his principal work is the fronton to the theatre of Lille.

## Jewelry Theft in Paris

Just before a big jewelry sale at the Hôtel Drouot, Oct. 27 last, a theft of an unusual nature was committed. Every precaution had been taken, as is customary on these occasions. The jewelry was being shown to the dealers and the "experts" were present with their secretaries and clerks, besides three policemen and a detective. A pair of earrings, consisting of two big diamonds each, separated by two smaller ones, was being handed around. A well-known dealer passed it to someone behind him and paid no more heed to it. It was then that the earrings disappeared. The doors were closed, the police commissary sent for. The persons present were at their own request searched, without result. The earrings had been valued at 16,000 fr. In a case like this, the auctioneer is responsible for the theft, the owner suffering no loss.

## An Entente Compliment

M. Jonas, President of the Chambre Syndicale de la Curiosité et des Beaux Arts, was the guest Nov. 6, at a banquet held at the Hotel Continental, Paris, given by his colleagues to celebrate the honor paid him by his appointment as a Chevalier of the Legion of Honor. During the evening a gold horseshoe, to which a bunch of white heather was attached with the French colors, was received by aeroplane, having been sent over from London by Mr. F. W. Speaight, the well-known English art dealer.

Three new rooms have been opened in the Louvre; the Salle Mollien, Denon and Daru. They contain works of the French 17th and 18th century schools: Poussin, Claude, Messue, Watteau, Chardin, Fragonard, Boucher and Prud'hon.

The Queen of Roumania visited an exhibition of ceramics by M. Lachenal at Manuël's galleries in the rue Dumont d'Urville during her recent sojourn in the capital. M. Lachenal is one of our very first potters whose designs and pastes are newer, more diverse and in better taste than any produced just now. The Queen, who is the most artistic of European royalties, marked her keen appreciation by several purchases among the most exquisite shapes and most delicate colorings, based on the immutable traditions of Greece and the East.

M. C.

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## AMERICAN ART NEWS

Entered as second-class matter, February 5, 1909,  
at New York Post Office under the Act,  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 1 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.  
Publishers

15-17 East 40th Street  
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.  
15-17 East 40th Street

REGINALD TOWNSEND, Secretary  
15-17 East 40th Street

## SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.50
Canada	3.85
Foreign Countries	4.25
Single Copies	10

WHERE ART NEWS MAY BE  
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Brentano's - - - - - Fifth Ave. and 27th St.  
E. H. & A. C. Friedrichs Co., 169 W. 57th St.

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Art News Office - - - 17 Old Burlington St.

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32 Duke St., St. James, S. W.

## PARIS

Galene Simonson - - - 19 Rue Gaumartin

Vol. XIX NOVEMBER 27, 1920 No. 7

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When a change of address is requested,  
both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

## SPECIAL ANNOUNCEMENT

Owing to the continued high cost of  
printing production, paper and postage,  
it has been found necessary to advance  
advertising rates 25%, and unless these  
costs decrease by Jan. 1, 1921, next, it  
will be necessary to raise the subscrip-  
tion rate to \$4 a year and the sale price  
of individual numbers to 15 cents, as  
the journal is now being sent to its sub-  
scribers and sold at a loss.

All new subscriptions received be-  
fore Jan. 1, next, will be entered at the  
advanced rate of \$3.50, and those sub-  
scriptions expiring before that date will  
be renewed at \$3.50. This advance of  
advertising and subscription rates is  
made with the greatest reluctance ar-  
nearly a year later than more sub-  
stantial advances on the part of all  
other American periodicals.

## Cresson-French

The engagement is announced of Miss  
Margaret French, daughter of Mr. and Mrs.  
Daniel Chester French to Mr. Wm. Penn  
Cresson of Phila. Miss French exhibited  
portrait busts at the Stockbridge exhibition  
last summer. Mr. Cresson is the son of the  
late Dr. Hilbourne P. Cresson of Phila., and  
a brother of Mr. Emlen Vaux Cresson. He  
was in the diplomatic service for ten years,  
a member of the Embassy staffs at London  
and Petrograd, and is the author of several  
books of travel, among them "The Cossacks:  
Their History and Country."

Mr. and Mrs. French and Miss French,  
accompanied by Mr. Cresson, sailed for Italy  
on the Patria last Tuesday.

## A MESSAGE OF CHEER

We would direct the attention of  
our readers today, especially those  
more directly interested in the art  
business, as well as those collectors,  
who may have been inclined to take a  
despondent view of conditions of late,  
to the views and opinions of the emi-  
nent Paris antiquaire, M. Jacques  
Seligmann, published in this issue, as  
expressed in an interview with our  
representative. M. Seligmann has only  
just arrived from Paris and has re-  
cently been in London, so that he  
comes with fresh and the latest infor-  
mation and impressions from those cap-  
itals, while his long and wide experi-  
ence and his intimate knowledge of the  
European and American art worlds  
make him a reliable authority on con-  
ditions in those worlds.

It is gratifying to notice that Mr.  
Seligmann brings words of cheer, and  
it seems to us that he is absolutely  
correct in his reasoning that the owners  
and buyers of fine art works need have  
no fear as to their depreciation, despite  
depressed stock and commercial mar-  
kets. The output of Rembrandts, Ti-  
tians, Murillos, Fragonards, Houdons  
and Clodions does not and cannot in-  
crease, while the demand for the works  
of such artists and their fellows, as  
also for that of old and dead artisans,  
does and will grow more and more, as  
time goes on.

The American, as well as the Euro-  
pean art world, has passed through  
even worse periods of depression than  
the present. There is no need for  
gloom, and certainly not for despair.  
As said the Irishman, clinging to the  
mast of a wrecked vessel, the angry  
waves breaking over him, to his de-  
spondent comrade, "Spit on yer hands,  
Mike, and hould on."

## OBITUARY

## Lawrence Brumidi

Lawrence Brumidi, portrait painter, died  
in Washington aged 58, Nov. 10. He was  
the son of Constina Brumidi, who painted  
"The Progress of Victory" in the dome of  
the Capitol. The son, who received his  
education in Paris, assisted his father in  
painting several of the frescoes in the  
Capitol rotunda, notably the "Landing of  
Columbus," "Cortez's Entry into Mexico,"  
"Pocahontas and Captain John Smith,"  
"The Burial of De Soto" and "Penn's  
Treaty." Father and son also decorated  
the District of Columbia committee room  
and several corridors in the Senate base-  
ment.

## George W. Breck

George W. Breck, formerly director of the  
American Academy at Rome, died from  
apoplexy Nov. 22 at his home in Flushing.  
He was born in Washington in 1863, and  
was the first winner of the Lazarus Schol-  
arship for a Mural Painting, awarded by the  
Art Students' League. This gave three  
years' study at the American Academy at  
Rome.

Among his works were murals at the Uni-  
versity of Virginia and the Public Library,  
of Watertown, N. Y., mosaics in St. Paul's  
Episcopal Church, in Rome, and decorations  
in the home of the late Whitelaw Reid.

Mr. Breck won a silver medal at St. Louis  
in 1904, and was a member of the Century  
Club, the Architectural League of N. Y. and  
the National Society of Mural Painters. His  
wife and a daughter survive him.

In 1903 he married Miss Katherine Head,  
daughter of Franklin H. Head, of Chicago.  
From 1912 to 1915 he was a member of the  
N. Y. City Art Commission. His studio was  
at 160 Fifth Ave.

## Mrs. Thomas B. Clarke

Mrs. Fanny E. Clarke, wife of Thomas B.  
Clarke, the eminent art collector, died Nov.  
18 at her N. Y. residence. She had spent  
the summer at Linden Land, Mr. Clarke's  
summer home at Southampton, L. I., and  
returned in declining health.

Mrs. Clarke was born in this city, the  
daughter of John J. Morris, President of  
the Board of Aldermen under Mayor Have-  
meyer and served also as Acting Mayor.  
She was interested in many charities in this  
city, and was a member of the Colony Club.

## CITY FETES ITS DA VINCI (?)

Notwithstanding the pronouncement of  
the Director of the Louvre that the picture  
now in Kansas City is not, as claimed, the  
original of "La Belle Ferroniere," by  
Da Vinci, long in the Louvre, the Kansas  
City picture which remains under the pro-  
tection of Conrad Hug, art dealer, for the  
owners, Mr. and Mrs. Harry Hahn, Mr. Vir-  
gil Barker, secretary of the Kansas City Art  
Institute devised a special setting for its  
recent exhibition there.

The canvas was enthroned on an easel  
in a large room on the second floor of the  
institute, directly fronting the main stair-  
way and the picture, nestling in neutral-  
toned velvet, was illuminated by artfully  
arranged lights.

"It was only by special arrangement with  
Mr. Hug," says the Kansas City Star, "that  
this great painting, the subject of an inter-  
national dispute, is exhibited. It is the first  
opportunity for thousands to view the  
picture, declared by many of Europe's  
greatest authorities to be the original  
Da Vinci and which, though off the market,  
is said to be 'worth a king's ransom.'"

The exhibit, aside from the central fea-  
ture, includes art work lent by various Kan-  
sas citizens. The collection is decidedly  
comprehensive.

## LOUVRE ART REARRANGED

A special cable to the N. Y. Herald from  
Paris, says: "Visitors to the Louvre's are  
collections will henceforth be somewhat  
startled to learn that the Louvre's officials  
have decided to follow the advice of art au-  
thorities and establish at least a semblance  
of system in the arrangement of the valuable  
paintings there.

"In the past it was not uncommon to find  
a small but costly original of the XVIII cen-  
tury, hidden in an obscure corner because  
of its size, while art students found it prac-  
tically impossible, without a thorough  
knowledge of the Louvre's lack of sys-  
tematic arrangement, to study the art of any  
given epoch. This is now to be changed  
and paintings will be classed, as a general  
rule, according to the period in which they  
were produced, while a further classification  
is likely—or rather a sub-classification—ac-  
cording to the schools represented by the  
various artists.

"A commendable start has been made in  
the new XVI-XVIII centuries, salons for  
paintings which were opened to the public  
recently. The Louvre has been able to se-  
cure from individual collectors several notable  
additions to the XVIII century exhibits and  
is now engaged in a reclassification of the  
paintings of the XIX century."

## RARE OLD TAPESTRY FIND

A special cable to the N. Y. Herald from  
Paris says: "The opening of a reliquaire in  
the ancient church in Saint Josse-sur-Mer  
(Pas de Calais), revealed an elaborate tap-  
estry more than 1,000 years old and which  
Eustache III of Boulogne brought back with  
him from a crusade to the Holy Land. The  
value of the tapestry is estimated at more  
than \$500,000, as it is in perfect condition.

"The tapestry has been presented to the  
French Academy of Inscriptions by the  
Trocadero Museum, which traced its origin.  
According to experts it bears the name of  
Wegtekin Cadi, who was put to death by his  
master in Khorassan in the year A. D. 961.  
Therefore, the tapestry is older than that  
found in the tomb of Charlemagne, which  
is now carefully preserved at Aix-la-  
Chapelle."

## STEICHEN SUES HIS WIFE

Edward J. Steichen has filed a suit here  
to recover from his wife, Mrs. Clara Smith  
Steicher, the objects which he alleged she  
took from storage in France and from the  
home of the artist at Voulanges, France. Mr.  
Steichen is suing for either a return of his  
property, which he alleged his wife is wrong-  
fully keeping in her possession, or for  
\$35,000 damages, representing the value of  
the art objects.

Among the articles are bronzes, porce-  
lains and two unfinished paintings by the  
artist himself. The Steichens have been long  
estranged, and Mrs. Steichen is now the  
plaintiff in a \$200,000 alienation suit she  
brought more than a year ago against Miss  
Marie H. Beckett, daughter of the late Sur-  
rogate Charles H. Beckett.

Mrs. Steichen, in her answer to her  
husband's complaint admits having posses-  
sion of some of the articles he claims, which  
she says are her own or belong to their two  
children. "The Marching Man," a statue by  
Rodin, a family friend, she says was given  
to their daughter Kate, a girl of 12, because  
she named the girl Charlotte Kate Rodina,  
after the sculptor. The bronze Rodin statue  
"The Citizen of Calais," she adds, was pre-  
sented to Mary Steichen, another daughter  
by her father, the plaintiff, upon the  
mother's suggestion that both children  
should have a Rodin work.

Mrs. Steichen says her husband gave to  
her many of the valuables which he sues to  
recover, because he told her an artist's life is  
precarious and that he wished her to be pro-  
vided for.

## ANNUAL CHICAGO OIL SHOW

It appears that members of the jury are  
not to be held responsible for the awarding  
of prizes at the annual Exhibition of Amer-  
ican Oils and Sculpture now on at the Art  
Institute. At least in regard to the George  
Luks portrait, a committee of laymen over-  
ruled the jury's decision and changed an  
hon. mention to a major award. No doubt  
this accounts for other vagaries, for which  
the jury has been censured, and it should  
entitle these much abused individuals to  
some measure of apology. This does not  
account, however, for some of the works  
admitted. Does any one know the mean-  
ing, if any, of Edwin Dickinson's "In-  
terior"? No one so far has been found  
who can get a thrill or an idea from the  
canvas. Why were the horrors of Hoeck-  
ner and the paint mosaics of Birger Sand-  
zen given precedence over other more seri-  
ous work? In regard to the latter it is  
said that even the great Zorn remarked that  
he could not comprehend the motive.

Yet let it be admitted that there are some  
exceedingly fine things in the show, and  
that, as a whole, it presents a beautiful  
and dignified appearance, and one carries away  
a distinct memory of Abbott Thayer's  
"Young Woman in Olive Plush," prize win-  
ner at Pittsburgh last spring, Edward  
Cucuel's "Bather," Louise Lyon Neustis'  
"A Peaceful Old Age," Benj. D. Kopman's  
"Self Portrait," Louis Kronberg's "Mending  
Ballet Skirts," Jerome Meyer's "Grand-  
mother," Edith C. Phelps' "Reflections,"  
Agnes Squier Potter's "A Philosopher" and  
Vaclav Vytacil's "Slovak Belle," all most  
successful figure pieces. Louis Betts has a  
fine portrait of James B. Forgan, Chas.  
Hopkins a characteristic study of Dr. F. S.  
Watson. Henry R. Rittenberg a fine pre-  
sentation of Elliot Daingerfield and Leopold  
Seyffert a big canvas "The Hunter," really  
a portrait of Carroll Tyson, commanding  
and picturesque. Giovanni Troccoli has a  
canvas "The White Gloves," undoubtedly a  
faithful likeness of a particular woman,  
which despite a finished and detailed man-  
ner of statement still preserves the sitter's  
essential characteristics. Margaret Rich-  
ardson's "Miss Dorothy" has also been  
much admired.

As for the landscapes, everyone is en-  
thusiastic over Roy Brown's "Along the  
Harbor" and Chauncey Ryder's "Hills of  
North Branch," Howard Russell Butler's  
"Brilliant Night, Maine Coast," John F. Car-  
lson's "Snow Mantled Hills," Frank V.  
Dudley's "Sunshine and Silence," Gordon  
St. Clair's "Lyric of Fallen Leaves," Guy  
Wiggins' "Quiet Valley" and W. Grancille  
Smith's "Summer Night" are among the  
high spots in the painting of the great out-  
doors.

Excellent studies of houses or pictures  
painted for their strong architectural inter-  
est are George Oberteuffer's "Notre Dame  
De Paris," Bartlett's "Canton Facades" and  
Gertrude Fiske's "New England Meet-  
ing House." Decorative landscape is seen  
at its best in the works of Ettore Caser,  
Fred Grant and Carl Krafft, while Martin  
Hennings contributes a work of distinction  
wherein water eddies and waves are decora-  
tively studied.

## Works by Taos Painters

The Taos Colony is represented by its  
three great men, Ufer, Higgins and Blumen-  
schein, each having a characteristic work.  
The Eastern Coast painters shine in such  
canvases as Randolph LaSalle Coats' "Port-  
uguese Mills, Cape Cod," Mary MacCord's  
"Portuguese Quarter, Gloucester" and  
Pauline Palmer's "Cape Cod Village" and  
"The Sketch Class." Still lifes are by  
Frank W. Benson, Emil Carlsen and Gerald  
A. Frank, while among works, difficult to  
classify, but fascinating to the imagination,  
are those of Malcolm Purcell, Karl Ander-  
son's "Pegasus" and Eugene Higgins'  
"Woman with a Sack."

The Chicago Society of Artists at their  
last meeting, on the suggestion of the pres-  
ident, Mrs. Pauline Palmer, passed a resolu-  
tion commending and congratulating Mr.  
Robert Harshe on the unexcelled beauty  
and grace of arrangement throughout this  
exhibition.

Evelyn Marie Stuart.

## ACADEMY ARTS' OFFICERS

William Milligan Sloane, historian and  
former chancellor of the American Acad-  
emy of Arts and Letters, has been elected  
to succeed the late William Dean Howells  
as president of the academy. Lorado Taft,  
sculptor; Booth Tarkington, author; Child  
Hassam, painter, and David Jayne Hill,  
publicist, were elected to membership in the  
academy.

A watercolor by John H. Twachtman has  
been purchased by the Hackley Art Gallery,  
Muskegon, Mich. The work is small, show-  
ing a river, shrouded in mist, with boats in  
the distance, a bank along which figures  
dimly outlined are moving, and two tall  
trees.

Susan Ketcham returned recently from a  
successful summer spent at her studio at  
Ogunquit, Me. She is settled for the winter  
in her Carnegie Hall studio.



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### EXHIBITIONS NOW ON

(Continued from Page 2)

#### Clark Voorhees at Folsom Galleries

Clark G. Voorhees' showing of some 20 canvases now on at the Folsom Galleries, 104 W. 57 St., through Dec. 4, is his first "one man" exhibition. If he has modestly waited to perfect his art before submitting it to the public, he has succeeded. The canvases he shows, of varied subjects, have fine quality, lovely color and rare sympathy, and his choice of subjects reflects a cultured mind. Every work carries a message, all are different and each truthfully exhales the atmosphere of its locale. Some of the pictures were painted in Bermuda, of which "Gilbert Court Yard," with remarkable effect of sunshine and shadow, is a good example. From these the visitor turns to New England landscapes and gives such themes as "Matt Roland's Road," "Winter," with its subtle sky, fine distance and interesting viewpoint. "Down the Lane," another attractive design with rare values in varied greens; "Turn Bridge" is individual and with good decorative qualities; "October Morning," a beautiful variety of color; "Abandoned House and Trees," an appealing subject, sympathetically rendered; "Chestnut and Oak," strong yet poetical, and "Road to the East," a summer landscape, brilliant, with reserve of color.

The next exhibition at these galleries will be one of the surprises of the season and will be one of the works of John Storrs, an American sculptor and favorite pupil of Rodin, who has lived many years in Paris. He is now here, commissioned to make a series of wood engravings to decorate a "de luxe" edition of Walt Whitman's "Song of Myself," and will show a collection of sculptures whose rare technique and general expression mark the artist a "find" in the art world. It was Storrs who was commissioned by the Rodin family to make drawings of the great sculptor as he lay on his death bed, and these, with the one made by Renoir are the only records of his last moments. Before leaving France Storrs completed a monument to Wilbur Wright, to be erected by . . .

#### Textile Designs on View

Some 90 prizes were awarded at the fifth annual textile design competition now on to Dec. 4 in the Bush Terminal Building on 42nd St., Nov. 19, under the auspices of the Art Alliance of America. The prizes ranged from \$200 to \$10 given to 69 competitors for honorable mention.

Pieter Mijr took the \$200 prize for a design for dress silk; May Marshall won first prize, \$150, for a design for decorative silk; Katherine Ball \$100 for the best design for dress cotton; Mary Tannahill won first, \$150, for cretonne; Emma B. Lowd took the first, \$50, for ribbons, and L. B. Heller ranked No. 1 for technical excellence, getting \$100. Five special prizes of \$25 each were awarded. Marion Poor carried off first, \$150, in the poster design competition.

More designs were submitted than ever before, by a greater number of artists, and the standard of excellence was higher.

Carlton Chapman painted landscapes and marines during the summer on Long Island and in Maine. He is settled for the winter in his Sherwood studio.

#### "Hop" Smith's Pictures in Old Home

An exhibition of the F. Hopkinson Smith water colors is on at The Armchair, 150 East 34th St., in the study of the artist's old home, closed for five years, and recently purchased by Mrs. Kent. Many of these paintings are of Venice, where Mr. Smith spent 30 successive years.

#### Color Print Display

An exhibition of color prints is on in the Russell Sage Foundation Building, 22 Lexington Ave., through Dec. 5. There are more than 400 examples, with some fine photographs and copies, which may be purchased at prices ranging from 35 cents to \$18. The greater number of the prints are reproductions of the work of American artists, although there are a number of selections by foreign painters and reproductions of old masters, including many in the Metropolitan Museum. The exhibition at its close will be sent on tour through the country.

#### Garden Club to Show Galsworthy Pictures

The officers and directors of the Garden Club of America are issuing invitations to the opening of an exhibition of watercolors of English gardens, flowers and landscapes by Frank Galsworthy of the Royal Horticultural Society of Great Britain, at the Anderson Galleries, Park Ave. and 59 St., under the direction of Mr. Walter Monroe Grant and Mrs. Mollie Higgins Smith, to open Nov. 29 and continue through Dec. 11. The Garden Club is greatly interested in this, its first exhibition of the kind to be held in this country. Mr. Galsworthy is a son of Sir Ernest and Lady Galsworthy, and a cousin of John Galsworthy, the dramatist. He was for a number of years an architect in London, but finally his interest in horticulture and garden work grew so great that he gave up his profession to devote himself to painting gardens and flowers. He is not only a painter of unusual interest and merit and a botanist of reputation, but has assisted in the laying out of many of the great gardens of England. He has painted for the Royal Horticultural Society, for the Government Gardens at Kew, and has won many medals in exhibitions.

Mr. Galsworthy will be in N. Y. during the exhibition, and then will go to Aiken and other Southern points, where he has commissions to paint various gardens.

#### LITTLE ROCK (ARK.)

An exhibition of copies of famous masterpieces by the late Carroll Beckwith, together with selected paintings from Arkansas artists is on in the Pulaski County courthouse, under the auspices of the Fine Arts Club of Little Rock. Paintings by Mrs. W. S. Holt and Ben Brantley, both of Little Rock, are shown, as well as paintings by Charles Richardson of Arkadelphia.

One of the copies exhibited is "The Coronation of the Virgin," copied by the late Mr. Beckwith in the Museum at Madrid, in the summer of 1880. Another is an original painting by Beckwith, "The Orphans," a picture with a modern version. In addition to the copies of the masterpiece, 20 handsome photographs of original paintings are exhibited for comparison.

Dorothy Litzinger Thompson spent the summer painting at Rockland, Me. She returned to N. Y. last week.

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**ARTISTS' EXHIBITION CALENDAR**

New York Watercolor Club, 31st annual exhibition.  
Fine Arts Galleries, 215 W. 57 St., Jan. 15-Feb.  
6, 1921. Exhibits received at Galleries Dec. 30.  
Philadelphia Art Club, S. Broad St., Phila., 27th annual  
oil exhibition, Dec. 11-Jan. 9. Entries in by or before  
Dec. 1 Exhibits Dec. 6 only, for out of town artists  
to L. Griemard, 23 S. 18 St., Phila.

**SPECIAL NEW YORK EXHIBITIONS**

Ainslee Gallery, 615 Fifth Ave.—Watercolors and  
decorative drawings by Guillermo Bolin to Dec. 13.  
Pastel portrait sketches by Evelyn E. Rockwell,  
paintings by F. Clifford Ashford to Dec. 15.  
Children's portraits in bronze and marble by Joseph  
M. Kratina to Dec. 15.

Apel (Marie) Studio, 12 W. 8 St.—Recent sculp-  
tures by Marie Apel.

Arden Gallery, 599 Fifth Ave.—Christmas exhibition  
and sale, to Dec. 27.

Arlington Galleries, 274 Madison Ave.—Portraits and  
landscapes by Ernest L. Ipsen, A. N. A., to Dec. 11.

Babcock Gallery, 19 E. 49 St.—Guild of American  
Painters, Nov. 29-Dec. 11.

Bourgeois Galleries, 668 Fifth Ave.—Paintings, litho-  
graphs, etchings and woodcuts by C. R. W. Nevins-  
on of London.

Brooklyn Museum—5th annual exhibition Brooklyn  
Society of Etchers, Nov. 30-Dec. 17.

Jennie Browncombe's Studio, 96 Fifth Ave.—Reproduc-  
tions of her works up to Dec. 1.

Camera Club, 121 W. 68 St.—Carbon Photographs  
by Alexander Keighley, F. R. P. S., to Dec. 15.

Daniel Gallery, 2 W. 47 St.—Modern Painters.  
(Group Exhibition.)

Dudensing Galleries, 45 W. 44 St.—International exhi-  
bition to Dec. 11.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Mary  
Cassatt, to Dec. 4.

Ehrich Galleries, 707 Fifth Ave.—Old English Masters.  
Pastel portraits of children by Frederick T. Weber,  
Dec. 1-21.

Feragil Gallery, 607 Fifth Ave.—American Art in  
Paris by P. H. Bruce. Recent paintings by Geo.  
Inness, Jr. Paintings by J. Alden Weir, Frank  
Duveneck, to Jan. 1.

Folsom Galleries, 104 W. 57 St.—Recent works by 15  
modern American painters to inaugurate opening  
of new gallery. Oils by Clark G. Voorhees to Dec. 7.

E. Gimpel and Wildenstein Galleries, 647 Fifth Ave.—  
New Society of Artists, second annual exhibition,  
to Nov. 27. Watercolors of Arizona Desert by  
Francis McComas, to Dec. 15.

Grolier Club, 47 E. 60 St.—Fine Printing from Didot  
the elder to the Ashenden Press, to Jan. 1.

Hanfstaeigl Galleries, 153 W. 57 St.—60 Etchings by  
Kasimir.

56 Fifth Ave.—Lithographs, 1820-1920. Etchings by  
Whistler. Loan exhibition Old Masters benefit  
Bellevue Hospital, Nov. 29-Dec. 18.

Kennedy Galleries, 613 Fifth Ave.—Original etchings  
by Louis Orr, Tony Kinney and Frank W. Benson.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Frank  
W. Benson and Willard L. Metcalf, to Nov. 29.  
4th Annual Exhibition of Intimate Paintings, to  
Jan. 1.

Metropolitan Museum, Central Park at E. 82 St.—  
Open daily from 10 A. M. to 5 P. M., Saturday  
until 6 P. M., Sunday, 1 P. M. to 6 P. M. Ad-  
mission Monday and Friday, 25c.

Milch Galleries—Annual holiday exhibition Selected  
Paintings of Limited Size, Dec. 1-25.

Musmann Gallery, 144 W. 57 St.—Etchings by Harry  
B. Shope, Dec. 1-15.

Montross Gallery, 550 Fifth Ave.—Works by Vincent  
van Gogh. Admission 25 cents.

Museum of French Art, 599 Fifth Ave.—Collection  
modern French Art, assembled by Museum's Paris  
Committee. To Jan. 1.

National Arts Club, 119 E. 19 St.—Books of the Year,  
Colonial Bookplates.

N. Y. Public Library, Fifth Ave. and 42 St.—Annual  
Exhibition of Recent Additions to Print Collec-  
tions. Including the Mielatz Etchings, Samuel Col-  
man's Etchings and Color Prints by the late Helen  
Hyde. Technical exhibition, "Making of Prints,"  
Stuart Gallery. American Lithographs of Today  
(Print Gallery, Room 321).

Pen and Brush Club, 134 E. 19 St.—Paintings of So.  
American birds, etc., by Miss Taylor. Arts and  
Craft exhibition and sales.

Persian Antique Gallery (R. Khan Monif) Madison  
Ave. and 61 St.—Rare Persian antiques, to Dec. 24.

Ralston Galleries, 12 E. 48 St.—Works by Frank  
Duveneck and his circle to Dec. 6.

Scott and Fowles Galleries, 590 Fifth Ave.—Original  
Drawings by Dulac, Augustus John, McEvoy, Or-  
pen, Rackham, Shannon, and others.

Societe Anonyme, 19 E. 47 St.—Works by 10 "Mod-  
ernists," to Dec. 15.

Touchstone Gallery, 11 W. 47 St.—Oils by Flora  
Lauter, Adele Getty and Frank McKeon.

Woman's University Club, 106 E. 52 St.—Original  
posters and magazine illustrations, to Dec. 6.

**ART AND BOOK AUCTION CALENDAR**

American Art Galleries, Madison Square S.—John  
Boland Collection Etchings by "Men of 1830," Dec.  
2-3, eve. Mme. Le Fortier, laces, tapestries, French

and Italian furniture; on view Nov. 27; Dec. 1,  
2, 3, 4, afts. Robt. Gilchrist Collection of fine Staf-  
ford china; sale Dec. 6-7, afts.; exhibition Dec. 2  
to date of sale. Books, Old N. Y. Collection,  
Dec. 8-9, afts.; on view Dec. 4.

Anderson Galleries, Park Ave. and 59 St.—Library  
John L. Clawson, late English literature, Nov. 29-30,  
aft. and eve. Autograph Letters and Documents of  
the late Hon. John B. Thacher, Dec. 1, aft. Clar-  
ence Webster and Ralph Southern collection Jap-  
anese prints (198), including rare Korean Proce-  
sion of Utomaro, two examples of Shasaku and fine  
examples of Kiyomitsu and Kiyonaga, Dec. 2, eve.  
Books, Robt. Pariser Collection, Dec. 6, eve, Dec.  
7, aft. and eve. Garden Club of America—Water-  
colors of English Gardens by Frank Galsworthy,  
Nov. 29-Dec. 11, inclu. Exhibition only.

**PARIS**

December Art Auctions  
Dec. 6, 7, 8—Galerie Georges Petit. Alphonse Kann  
collection. Drawings, pictures, sculpture, art objects,  
18th century furniture. Lair-Dubreuil, auctioneer;  
Féral, Paulme, experts.  
Dec. 6—Hotel Drouot, Salle 6. Antiquities. Henri  
Baudoin, auctioneer; Mannheim, expert.  
Dec. 10—Galerie Georges Petit. Modern pictures.  
Lair-Dubreuil, auctioneer; Andre Schoeller, expert.  
Dec. 13-14—Hotel Drouot, Salle No. 10. Old, chiefly  
18th century prints, belonging to various collectors.  
Lair-Dubreuil, auctioneer; Paulme-Lasquin, experts.  
Dec. 14, 15, 16—Hotel Drouot, Salle No. 1. 2nd  
Roybet sale. Art objects of great antiquity. Lair-  
Dubreuil, Baudoin, auctioneers; Leman, Mannheim,  
experts.  
Dec. 15, 16—Hotel Drouot, Salle No. 8. 10th Beur-  
deley sale. Modern prints. Lair-Dubreuil, Baudoin,  
auctioneers; Loys Delteil, expert.

**PITTSBURGH**

The purchasing committee of the Hun-  
dred Friends of Pittsburgh Art have bought  
the following pictures from the exhibit of  
the Pittsburgh Artists' Association, now on  
at the Carnegie Institute: "Georgia," by  
F. G. Ackerson; "O Sho King," by George  
Heppenstall; "Relic of 1824," by Charles A.  
Gilpin; "Still Life," by Raymond S. Sim-  
boli; and "Winter Fun at High Cliff," by  
Elizabeth B. Robb. The pictures go to the  
public schools.

**PEORIA**

Karl A. Buehr of Chicago has won with  
"Farson's Creek" the silver medal awarded  
by the Society of Allied Arts in Peoria, and  
Carl R. Kraft, also of Chicago, with "In  
the Gloaming," the bronze medal. The jury  
consisted of George W. Eggers, director of  
the Art Institute; R. A. Howland, director  
of the City Art Museum, St. Louis; and  
Harold Haven Brown, director of the John  
Herron Art Institute, Indianapolis.

**MILWAUKEE**

A loan exhibition of portraits, silver,  
pewter, glass, samplers, chia, pottery, tex-  
tiles and jewelry is on at the Art Institute.  
The collection has been assembled by the  
Colonial Dames, Daughters of American  
Revolution, Descendants of Founders and  
Patriots of America, and the Daughters of  
1812.

**PROVIDENCE**

At the R. I. School of Design, an exhibi-  
tion of paintings and sketches by the late  
Gaston La Touche is now on. There are  
only three paintings shown together with 93  
small sketches, uniform in size. All the  
examples are lent by Madame La Touche  
from the studio of the artist at Saint-Cloud.  
The paintings are "By the Stream," "The  
Te Deum," and "The Three Graces," and in  
all there is the appeal of the accomplished  
colorist, the brilliant technician, and the  
skilled interpreter of vibrating light. The  
color studies are in many instances wonder-  
fully telling bits. "Fog in Venice" is a series  
of eight lovely little impressions. "Studies  
of Skies" and "Woods in Autumn" give de-  
lightful glimpses into the beauty of natural  
scenery as interpreted by an emotional na-  
ture. Other notable sketches are "Borders  
of the River Mayenne," "Apartments in the  
Versailles Palace," and "Landscapes at  
Champsecret, France."

At the Tilden-Thurber Galleries, Antonio  
Cirino, an instructor at the R. I. School  
of Design, is showing 50 oils and 20 pastels.  
The oils are landscapes done in R. I., Mass.,  
New York and Conn., and the pastels are  
scenes in and around Paris. In most cases,  
the oils surpass the pastels in brilliancy.  
Mr. Cirino is especially happy in his twi-  
light and sunlight effects.

W. Alden Brown.

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"The Toilet," by Pietro Longhi.  
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**28, Sackville Street  
London, W. 1.**

Charles F. Naegle has recently built a  
studio at Marietta, Ga., where he is busy  
painting portraits. During the past year  
he has painted many well-known Southern  
women and men. He appears to have es-  
tablished a reputation of such importance  
as a portrait painter through the South that  
he will be kept busy in that section for at  
least two years to come.



## BOSTON

Nine figure paintings by American artists comprise the fortnightly exhibit now on at the Vost Galleries. The artists are Carl J. Blenner, Isaac H. Caliga, Elliott Daingerfield, Maurice Fromkes, Robert Henri, Victor Higgins, Childe Hassam, Carl J. Nordell and William M. Paxton.

Robert Henri's vigorous portrait of Fay Bainter as "The Image Princess" can now be seen by the public. The painting gains considerably under the favorable lighting conditions of its new home.

A painter of the great wide plains and mountains of the West is Victor Higgins. His vividly painted figures of cow punchers, rangers, Indians and ponies in the open are beautiful in the extreme. His canvas in the present display is of two Apache Indians in multi-colored dress before their tent, silhouetted against a background of desert and mountains bathed in the glare of broad sunlight. A good example of Maurice Fromkes is "La Princess Lointaine." This kind of picture intrigues the artist as Fromkes lays on his paint to furnish the illusion of glazed tile or perhaps stained glass as it appears to one Boston writer. William Paxton's "Woman Sewing," is the canvas which received the highest number of votes at the last Corcoran show for the most popular picture. Any exhibition which contains such fine examples of Henri, Fromkes, Higgins and Paxton hanging almost side by side is worth seeing if only for the enjoyment of comparing their different techniques, as each is a leader of his style. Other paintings are: "The Blue Gown," by Carl Nordell, and "Woodfolk," by Elliott Daingerfield; "The Mirror," by Carl J. Blenner; "Girl Sewing," by Isaac H. Caliga, and "The Bowl of Nasturtiums," by Childe Hassam previously reviewed in this column.

The Copley Gallery opened its season of especial "one man" exhibitions Nov. 15 with the paintings of Walter Sargent and sculpture by Joseph Bailey Ellis. Mr. Sargent's canvases are mostly New England scenes in impressionistic style. His "Mt. Monadnock," a view of this much painted New Hampshire mountain over a small mirrored lake nestled at its base, is finely rendered. There are also such excellent wood interiors which emphasize the artist's versatility. Owing to a delay in shipment many of Mr. Ellis's pieces of sculpture could not be seen.

On Nov. 15, the Guild of Boston Artists has on its premier exhibition, of the season's "one man" shows, one of paintings by Richard Andrew, a local Boston painter who has advanced in his profession with rapid strides in the past few years. In his group of 17 canvases one finds portraits, landscapes, marines, interiors and decorative studies. Among his new pieces not previously shown should be mentioned "Surf Rings," a wave-washed rock; "Portrait of John Crossman," in which more than in any other of his portraits, with the possible exception of "My Father," he gets something besides the outward semblance of his sitter; and "Off Nahant," showing boats in the glare of sunlight as seen from a height.

Sidney Woodward.

## PHILADELPHIA

One of the best picture shows seen here recently is that of American oils at the Art Alliance now on to Dec. 7. In addition to the work of the members, the display includes canvases from other American artists secured, in many cases, through judicious invitation. As usual in shows of American art, the landscape painters are much to the fore with good, representative work from such men as E. W. Redfield and Daniel Garber, the latter exposing among other canvases a colorful "Enchanted Isle." Paul King sends a small but most attractive work depicting "Fishing Boats," true in notation of the delicate grays of New England coast harbors. Elizabeth Washington's "Gulph Hills" is a distinguished work in the way of autumnal tints. Fred Wagner's "End of Winter," Mary Townsend Mason's "Inner Harbor, Gloucester," Frederick Nunns' "Seaside Roost," Morgan Colt's "Summer Afternoon," Fern I. Coppedge's "Mill Race, October," Ethel Herrick Warwick's "Gloucester Fishing Boats," and Joseph Sacks' "At Sundown" are all creditable examples by well-known painters. Beautifully atmospheric is Robert Spencer's "Misty Morning" and Paulette Van Roekens sends some capital scenes about the old wharves at Newport.

Among the good portraits shown should be mentioned "Reverend Louis F. Benson," by Lazar Raditz; "Mrs. Hector MacNeal," by Robert Susan; "Quaker Lady," by Elizabeth Schmitz; "Bobby," by William G. Kriehoff, and "Capt. John," by Alice Kent Stoddard. A fine nude is "The Pool," by Juliet W. Gross. John Folinsbee, R. Sloan Bredin and William Lathrop are also among the landscape painters of note exhibiting batik, art glassware, Italian linens and calendars.

The Redfield exhibition of landscapes at the Art Club, on to Dec. 5, comprising 40 works by this well-known painter, draws wide attention from both connoisseurs and the profession. As examples of direct painting from nature, it is safe to say that for

technical quality they have rarely been equalled, especially in representation of the snow shrouded Pa. countryside. The Club will tender a reception to Mr. Redfield Dec. 1.

## ALPHONSE KANN SALE

Paris, Nov. 10, 1920.

The sale of the Alphonse Kann collection on Dec. 6, 7 and 8 at George Petit's, will start the series of big art auctions for the season. The collection is extremely varied although entirely devoted to 18th century works, chiefly paintings. Two splendid still lifes by Chardin, "La Raie" and "Les Harengs" must be mentioned first. These once hung in Baron Lepic's gallery and are quoted in M. Guiffrey's catalog of Chardin's works, as is also a portrait attributed to the same artist.

A portrait of the artist by David, dated 1791, is another remarkable piece and there are several beautiful Fragonards. An incisive portrait by Largilliere, a superb Peronneau and a fine Nattier must also be mentioned. Schall, whose works brought such big prices last summer at the Bardac sale, is represented by two charming specimens: "Portrait de l'Aimé" and a genre, "Le Colin Maillard." The English school is well exemplified by two portraits by Lawrence, one of a man in a riding-coat, by Reynolds, three charming portraits by Hoppner, one of which was at the Bardac sale; a lively little Gainsborough, and an exquisite "Mother and Child" by Romney. There are four beautiful Constables, including a sketch for "The Locks" at the Royal Academy, "Hampstead Heath After a Thunderstorm," and the sketch for "London Bridge" from the Chermay collection, as also a Crome and a few more English pictures, including drawings by Constable, a spirited drawing in pencil by Richard Cosway, a Gainsborough, a pastel by Gardner, and a charming drawing by John Hoppner, of a lady in a garden.

This exceptional collection contains, moreover, works by Prud'hon (a ravishing "Venus au Bain"), Huet, Lagrenée, Lancret, Leprince, Greuze, Mallet, Moreau, Natoire and Hubert Robert, the last named of whom is represented by a powerful portrait of a child and some charming drawings in sanguine and wash. There are also a fine mythological group in sepia by Clodion, a landscape, garden and a portrait in Fragonard's most alluring manner, heads of children by Greuze; a "Rendez-vous d'Amour" by Hoin, examples of Baron Gros, and Guardi, a remarkable man's portrait by La Tour, works by Marillier, Nattier, Peronneau, and a graceful "Minuet" by Saint Aubin.

The sculpture is magnificent with Caffieri, Clodion, Falconet, Houdon (a superb man's portrait in clay), Lemoyne and Pigalle, all represented.

Beautiful portraits and extremely fine bronzes, including a clock signed Caffieri, terminals in marble, a handsome white-enamelled faience, Lorraine stove of the Régence period, wood-carvings, chairs in the purest 18th century style, in addition to other first-rate furniture, complete this choice collection.

## ART AND BOOK SALES

## H. Le Roy Edgar Library Sale

The first session of the sale of the library of Herman Le Roy Edgar at the Anderson Galleries, Nov. 22, brought a total of \$33,186.50. For A True Discourse of the Late Voyages of Discoveries for the Finding of a Passage to Cathaya by the Northwest, Under the Conduct of Martin Frobisher General, Dr. Rosenbach paid the highest price, \$4,600. He also bought a copy of the fifth book in English relating to the discovery of America, Anthony Ascham's A Lytel Treatise of Astronomy, for \$3,220, and a first issue of Champlain's first expedition to Canada for \$3,350.

## Other sales were:

Les Voyages, by Samuel de Champlain, Paris, 1613; Dr. Rosenbach, \$910.  
Voyages et Discoveries faites en la Nouvelle France, depuis l'année 1615, by Champlain; S. W. Morris, \$310.

Voyages et Discoveries faites en la Nouvelle France, rare edition; Dr. Rosenbach, \$850.  
Lithobolia: or Stone Throwing Devil, by Richard Chamberlayne, London, 1698; Dr. Rosenbach, \$800.

More Wonders of the Invisible World, by Robert Calef, London, 1700; Dr. Rosenbach, \$485.  
Virginia Impartially Examined, by William Bullock, London, 1649; L. C. Harper, \$560.

Journal of Late Actions of the French at Canada, by Nicholas Bayard and Charles Lodowick, London, 1693; L. C. Harper, \$1,225.

Proceedings of General Court Martial of the Line, held at Raritan, N. J., by order of George Washington (for trial of Benedict Arnold); L. C. Harper, \$460.  
Narrative Col. Ethan Allen's Captivity, Phila., 1779; Dr. Rosenbach, \$777.50.

Thomas Church's Entertaining Passages Relating to Philip's War, 1675; Dr. Rosenbach, \$2,060.  
John Clark's Ill News from New-England: or Narrative of New-England's Persecution; Dr. Rosenbach, \$750.

History of Five Indian Nations Depending on the Province of N. Y. in America; Dr. Rosenbach, \$1,010.  
Virginia's God Be Thanked: or Sermon of Thanksgiving for Happie Successes of Affayres in Virginia This Last years; L. C. Harper, \$500.

French edition Part I of De Bry-Harriot's Grand Voyage; L. C. Harper, \$1,950.  
Brief Description of N. Y., Formerly Called New Netherlands, by Daniel Denton; Dr. Rosenbach, \$2,260.

At the second session, Nov. 23, a total of \$41,196.75 was obtained, which made the grand total for the sale \$74,383.25. The highest figure, or \$11,000, was given by Dr. Rosenbach for No. 333, "Jesuit Relations," 47 volumes. The second highest figure, or \$2,550, was paid by the same buyer for No. 313, "An Indian Treaty," by Sir William Johnson. Several other high prices were obtained.

Results of the aft. and eve. sessions of Nov. 24 will be published next week.

## Chas. J. Barnes Library Sale

At the first session of the sale of Part 3 of the library of Charles J. Barnes at the Anderson Galleries Monday aft., the total obtained was \$5,023.50. The highest price, \$350, was paid by F. E. L. Watson for the writings in prose and verse of Rudyard Kipling, outward bound edition, one of 204 copies on Japan paper.

## Other sales included:

Les Nouvelles de Marguerite, Reine de Navarre, Berne, 1792; A. Border, \$260.  
Copy of works of Moliere, illustrated by Moreau, Paris, 1773; A. Border, \$310.

Iamia, Isabella, Eve of St. Agnes and other poems by John Keats, first edition, London, 1820; E. B. Springs, \$250.

Collection of more important writings of John Heneage Jesse, nearly all first editions; E. B. Springs, \$240.



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The second session Nov. 23 brought a total of \$3,622.95. The highest figure was \$360, given by Gabriel Wells for No. 1036, Life of Napoleon Bonaparte, London, 1823-'28, by W. H. Ireland. Nos. 100 and 90 both brought \$245, the first, "The Annals of Gallantry," sold to E. B. Springs and the second, "The Sacred Book of the East," edited by Max Muller, sold to W. M. Hill. The result of the final session Nov. 24 will be given next week.

## Combination Library Sale

Library sets, first editions and art books from various private collections were sold at a first session at the American Art Galleries Tues. aft. and eve., Nov. 22 last for a total of \$5,851.25. The afternoon's sale brought \$2,793.50, and the evening \$3,057.75. The collections included in the sale were those of the late Robert Maxwell, Edwin E. Jackson and Gustav Kobbe.

The Wallace Collection (paintings), Hertford House, by A. G. Temple, with a portrait of Sir Richard Wallace by W. R. Simonds and 100 full-page reproductions of various schools, was sold to F. Starr for \$160, the highest price. The Bibliophile Society's publication of the Odes and Epodes of Horace (Latin text, versions, paraphrases, and explanatory notes) was bought by the Wheeler Publishing Co. for \$157.50.

## Other sales included:

Arabian Nights (F. Richard Burton), editor. The Denver verbatim reissue of the original edition, printed by the Kamashastra (Benares, 1885-'88) for private subscribers only. P. Watson, \$96.

## Miss M. C. Bishop Sale

The first session of a sale of furniture, rugs and art objects from the residence of Miss M. C. Bishop, of N. Y., including several pieces from the Heber R. Bishop sale, Nov. 18 at the Anderson Galleries, brought a total of \$6,038.50.

A pair of walnut beds brought the high price, \$180, from Mr. J. F. D. Lanier, a relative. A set of eight Louis XV ormolu candelabra, each for three lights, was sold to Mr. W. H. Carvalier for \$155.

At the second and final session, Nov. 20, a total of \$17,604.50 was obtained, so for the two sessions the total was \$23,643.

A large Persian rug, Khorassan, XIX C., was bought by Miss H. Counihan, agent, for \$1,800, the highest price of the afternoon.

## "Charles of London" Stock Sale

At the fourth afternoon session of the sale of property belonging to Charles of London, at the American Art Galleries Nov. 19, furniture and paintings were sold for an announced total of \$36,737.50.

An inlaid Sheraton mahogany wing bookcase was bought by W. W. Seaman, agent, for \$1,200, the highest price. A carved oak Elizabethan tester bed was sold to P. W. French & Co. for \$1,050, the second highest price.

## Other sales included:

Carved oak refectory table (Elizabethan), from the collection of Sir Arthur Cory-Wright. Sylvester Gubeton, \$975.

Inlaid walnut table (William and Mary), from collection Dowager Countess Wolsley. M. E. Stewart, \$800.

Inlaid walnut desk (Queen Anne), collection Miss Harding, of Cheltenham, lady-in-waiting to Queen Victoria. John Simon, \$770.

Inlaid walnut bureau (William and Mary), collection Miss Harding, of Cheltenham. Otto Bernet, agent, \$725.

Inlaid mahogany side table (Sheraton). O'Donnell Iselin, \$825.

Tapestry walnut settee (Queen Anne), collection Sir Edward Holden, \$675.

Carved and inlaid oak bedstead (English renaissance). Ginsburg & Levy, \$675.

Carved oak court cupboard (Jacobean), Otto Bernet, agent, \$675.

The total for the fifth afternoon's sale, Nov. 20, amounted to \$46,622.50.

Two sculptured pine statuettes and pedestals, English XVIII C., "The River God Achelous," by John Michael Reybrach, were sold to Mrs. George Leary for \$2,000, the highest price. Two needlework walnut state chairs, English XVIII C., were bought by Mrs. F. Ross for \$1,750.

## Other sales of note were:

Needlework mahogany armchair, English, about 1750. Joseph Brunner, \$1,125.

Two carved and gilded console mirrors (Chippendale), collection of Sir Edwin Holden. R. H. Maynard, \$720.

Two carved and gilded console tables (Georgian), collection Sir Henry Dering. Mrs. George Leary, \$700.

Four carved and gilded tapestry chairs (Louis XVI). W. R. Timpen, \$740.

Needlework mahogany wing chair, French, XVIII C. Otto Bernet, agent, \$775.

Six needlework lacquer armchairs (Directoire). Mrs. Hugh Murray, \$1,200.

Six carved and gilded chairs (Directoire). D. Clarence, \$840.

Needlework mahogany wing chair. English XVIII C. W. A. Saks, \$975.

Needlework mahogany wing chair. English XVIII C. E. Stevenson, for \$1,100.

Inlaid walnut desk (Queen Anne). Austin, agent, \$1,600.

The final session, Nov. 20, brought an announced total of \$152,375, making a grand announced total for the entire sale of \$511,852.

A carved oak paneled room (Elizabethan period) was announced as sold to R. H. Maynard for \$6,700, the highest price. W. O. Lindley bought a set of four decorative landscapes by Henry R. Morland for \$6,400.

## Other announced sales were:

Carved and gilded tapestry suite, Aubusson XVIII C. P. W. French & Co., \$4,500.

The Cruikshank and paneled pine room, English XVIII C. R. H. Maynard, \$4,100.



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